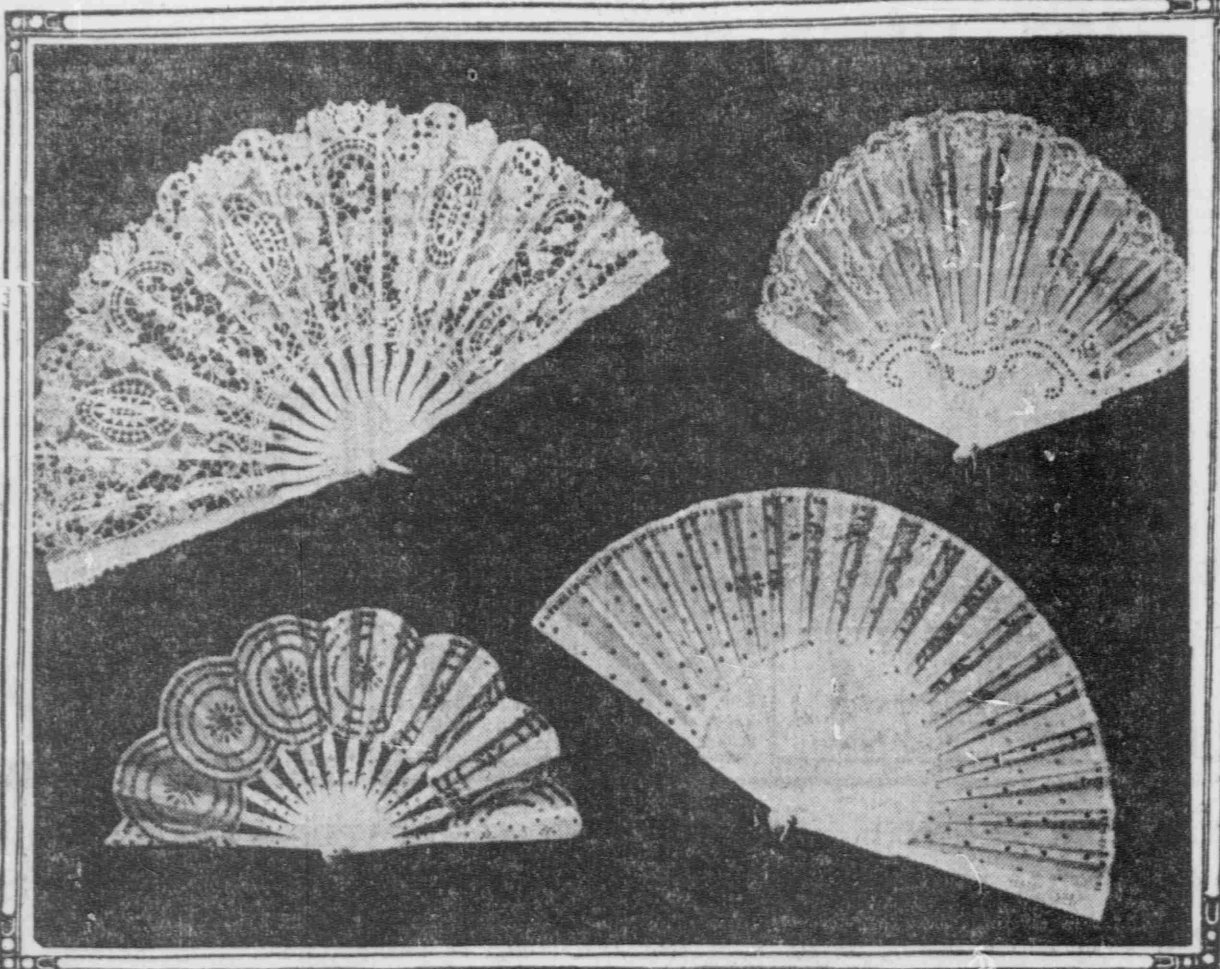


Hints on Color Schemes for Evening and Opera Gowns



Real Lace and Spangled Fans for Fashion's Elect.

SOME FINE GOWNS FOR EVENING WEAR

Glossy-faced white silk, trimmed with white lace and tiny pipings of chiffon velvet.

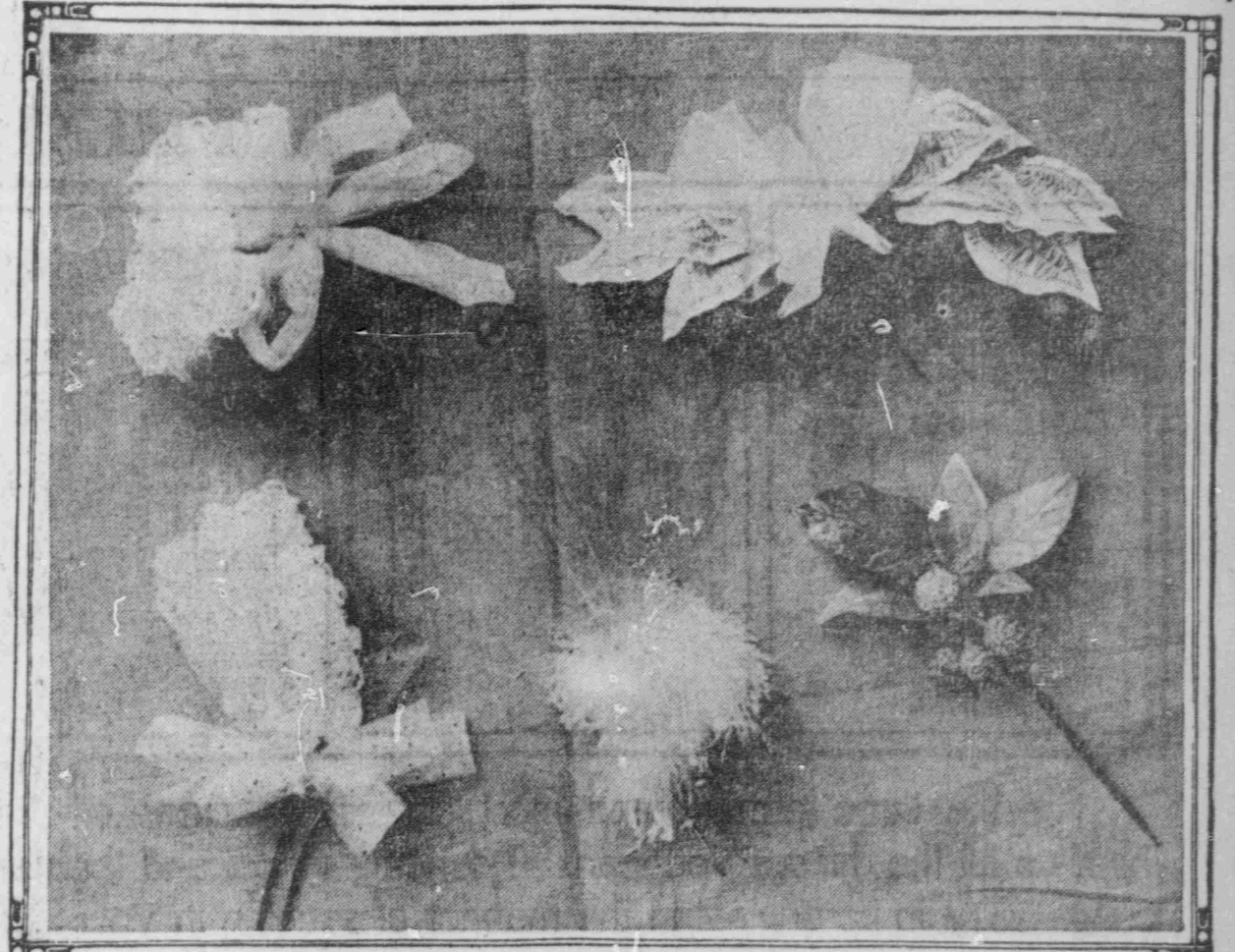
Black brocade, trimmed with pink chiffon velvet and pink decollete trimmings.

White satin, trimmed with turquoise blue lace.

Heliotrope taffeta, embroidered with pansilk, trimmed with purple velvet and white lace.

Green net over white, trimmed with white lace.

Black net over black peau de cygne, with applications of lace flowers.



Smart Hair Ornaments Made of Feathers, Gauze and Sequins.

Variety From Which to Choose Is Bewildering—"Back Again One Comes to Black and White" Is One Woman's Verdict.

By AUGUSTA PRESCOTT.

"I AM deciding upon an evening gown," said a Washington woman to her friend, "and though I have been at work upon it for three weeks I have not yet been able to as much as hit upon the color scheme. Shall it be a French gown, all rich black, with trimmings of pink? Shall I buy a black brocade and trim it with pink chiffon velvet and wear it with a pink girdle and pink decollete trimmings? Or shall I forget the pink scheme altogether and go in for something else?"

"In London it is blue and white. The Duchess of Manchester appeared the other day in a white satin gown abundantly trimmed with turquoise blue. Even her aigrette consisted of a turquoise blue feather studded with seed pearls. Her gown was trimmed with dyed blue lace, garnished with pearls, and there was a dounce of blue lace and white—one applied upon the other. Turquoise and white are wonderfully fetching, and the gown was a success.

With Jewelry.

"Yet, when one thinks again, there is heliotrope, and this is so very adaptable! A gown of glaze heliotrope taffeta, embroidered in pansies, and applied with more pansies, and trimmed with purple velvet draped with white lace, with a white lace garniture around the neck, is just the thing. It is becoming to young and old. It can be worn with any jewelry and can be re-trimmed with white or with black, or even with spinach green. Surely this heliotrope scheme is best.

"And yet, one has compunctions in favor of green. It is so warm and yet so cool. A green net evening gown, made over white, and trimmed with white lace, is the most charming thing that a woman ever wore. It must have a deep girdle of green with a tiny edge of black velvet, and there must be a corsage of deep red chiffon roses. In the hair there must be an aigrette of pure white.

Black Valuable.

"Yet, after all, when one has gone over all the color schemes, and all the materials, and back again, one comes to black and white. What could be prettier? What more becoming? What more durable and what cheaper? You can pay a little or a great deal. Black comes in cheap grades as well as expensive ones, and one can make a good appearance on very little.

"I have about decided upon a black net with applications of lace flowers, each flower outlined with the very narrow satin ribbon. Around the foot there will be a net flounce upon which there will be white lace flowers applied. The whole will be made of a very black peau de cygne, which has a delightful natter. This idea of using white on black and black on white is a neat one.

"The waist will be made in tight fitting fashion, with short full puffed sleeves, and a very deep girdle, which gives the appearance of a short waist. White lace with a tiny black thread embroidery will drape the neck, which will be caught here and there with pearl pins fastened together with a rope of pearls.

White Gowns.

"This gown can be put together for very little money and, when the season is half over, it can be lined with rose taffeta and worn with a rose girdle. Some rose-colored lace can be draped around the neck, and a rose aigrette must be worn in the hair. Of course, one will always carry a very long chain of gold upon which will dangle a tiny fan to match the costume.

"Getting up an evening gown is a serious matter for a woman of ample means. But, for a woman who is limited in her dollars and cents, and who can afford only one gown a season, it is more than serious. It should actually be made a subject of prayer.

"I shall, of course, follow Mrs. Roosevelt's example of procuring one handsome white gown. The first lady of the land gets one every year. This year I am going to let mine be a glossy faced white silk, one of those thin novelty silks, a great deal like liberty, and I shall trim it with white lace and with tiny pipings of chiffon velvet.

"I shall manage the girdle so that I can wear a very narrow girdle and let the waist blouse over it, and also so I can wear a wide girdle to give the

short-waisted effect. I shall have a wide girdle of white satin edged with a tiny band of Russian sable.

"With my white gowns this season I shall wear a white silk Louis XV waist, which shall be tight fitting in the waist and trimmed with big, handsome buttons, for which I shall pay \$2 each. The coat will be all white with lace lapels, lace pockets, and deep, stiff lace cuffs standing out well from the coat. I shall ask my dressmaker to make a pair of adjustable lapels of turquoise blue velvet, so that I can sometimes change the appearance of the coat. And I shall have a lining of pink brocade, so that I can throw open the coat once in a while, when I am wearing pink garnitures on my gown.

"There will be many low-necked gowns this winter," concluded this woman. "But, on the other hand, there will be many high-necked ones. A great many women of fashion are dressing the neck in Dutch fashion, with the neck cut in a curve at the collar bone. And others are wearing the Venetian neck, which is two inches lower. I am going in for the Venetian style myself as being more becoming than a very low neck."

Evening Girdles.

The girdles which women are wearing with their evening gowns are well worth a critical study. They are designed with artistic skill and are carried out in gold, in jewels, and in fancy fabrics. Nothing seems too elegant for these girdles that are now coming in with such tenacity of purpose.

A girdle, handsome enough for a place in fashion's archives, was built of heliotrope satin. It was from four to eight inches in width, growing very wide in the middle of the back. And around its lower and upper edges there was a trimming of pearls with each pearl set in the center of a pretty lace figure.

Pearls worked by hand upon lace, each pansy with a purple stone in the middle, were set around one handsome girdle, and in the middle of the back there were postillions of lace three inches wide and eight inches long, making a sort of sash. Upon each of these lace tabs there was an embroidered pansy. The effect was very pretty, and one might almost say that this girdle was the making of the gown. The dress, which was a plain white net, would have amounted to very little without its handsome girdle and its exquisite neck arrangement.

Neck Arrangements.

Neck arrangements rank with girdles in elaborate details. One of the handsomest consisted of a flounce of lace draped around a low corsage and caught every few inches with a velvet pansy applied upon a circle of green satin with pearls studding the satin. In the heart of the pansy glistened a little rhinestone.

Lace is dyed and used for trimming the neck as with a fichu. This lace is caught up on each shoulder and is caught again upon the bust, and is fastened with some handsome trimmings specially designed for this purpose.

Another corsage trimming consists of fringe, which is brought across the front of the gown and fastened at the shoulder with an ornament of passementerie with dangling ends. This should be as brilliant as possible, and there come ornaments which are a mixture of pearls and rhinestones and emeralds, all massed in one handsome group or setting.

Ornaments for the Hair.

Ornaments for the hair are so varied as to be worth a volume of description. And so numerous are they that ladies of fashion own small trunks, so designed that they can be lined with these ornaments and nothing else.

A lady who dresses a great deal is the owner of a large hat box, which is lined with assorted silk, heavily sacheted. Into this there are fitted many trays and boxes, and in these there are ornaments of various kinds for the hair.

One very pretty hair decoration consisted of two white tips, tied together with a big bow of white tulle, upon which were sewed the smallest of beads in gold and steel. The whole was fastened upon a hairpin so that it could be stuck into the hair.

A still prettier ornament, being more effective, was a feather of pink. It was an ostrich feather, about eight inches long, very thick and curled at the tip to make a heavy head. At the base of this feather there was a pink bow of



Evening Gown of Chiffon and Needlework With Persian Silk Insets.

chiffon, studded with pearl beads. The feather was fastened upon a long hairpin, which was designed to sink low into the hair.

Birds and Bees.

One of the most delicate of hair trimmings was in a pretty shade of green. Green silk leaves, as natural as life, were arranged to make a wide hair ornament. The leaves were spread out to lie flat upon the top of the head. Each had its seed pearls scattered over it. In the middle was a bow of silvered tulle. This was immensely striking, laid upon the top of the head and secured with a few fancy pins.

Fancy pins with heads of silver and gold are used to secure the hair ornaments. It takes half a dozen of them, and they look decidedly pretty run through the pretty choux, ornaments, and aigrettes which are intended for the hair.

Then there are the jeweled ornaments. Bright sparkling birds, and bees, and berries are arranged upon spirals and placed in the coiffure. They are fabulously expensive, yet the price is no bar, for women are wearing them in great profusion.

Frenchy Trimmings.

The French sisters who do work with such exquisite skill are making the most beautiful artificial roses of chiffon and silver beads, seed pearls and gold beads. All are wrought into great sprays of roses delicate as dew. They are much more beautiful than lace and a great deal more costly. The scheme is to join them together until they make a spray long enough to go all the way around the head of a skirt and then to apply them with the utmost care, in such a

way that they will form a beautiful garland.

It seems a pity to place these chiffon garlands upon the skirts of gowns that trail whole yards upon the ground. But, on the other hand, they could be displayed in no other way with half such good advantage, and so the woman who is getting up something beautiful cannot do better than this.

The bride of the season can have roses made out of pearl studded braid with chiffon petals set in and the nearest of seed pearls arranged for centers. A garland of this kind is applied to a skirt. And, then, above it can be embroidered a chain of orange blossoms.

Orange Blossoms.

The orange blossoms should be in their natural colors and should be used to border the garland of roses. The effect of the two kinds of flowers is indescribably pretty. One could not find anything half as handsome in a day's search of the shops.

Lace is used a great deal, but it is not allowed to conceal the embroidery. Lace flounces, lace hip yokes, lace draperies, and even lace panniers are arranged upon skirts, but not in such a manner as to cover the embroideries. One must study one's material and not allow one's idea of trimming to hide another.

It is said of one very famous French dressmaker that she had a positive talent for displaying trimmings. "I can arrange your embroideries and your flounces so that every inch shows," she said to a customer, and so she could. She spread them out, letting each material be seen by itself in all its beauty. Her gowns cost less and looked smarter than the gowns of her rivals who do not

know how to use their materials to such fine advantage.

It is simply amazing to note the vogue for embroidered flowers. Roses are made out of silk braid and applied to the skirt of the gown and to the waist. To make these braided roses take the very finest of silk braid and use it to outline the petals of a rose. Then go over it with a few pearls to make the rose glisten, and in the very center sew a dozen of the tiniest of rhinestone beads. Leaves and stems can all be outlined in the same manner.

There is a wonderful demand for silvered roses and the narrowest of silvered braid is employed for these. The shape of the rose is outlined with the silver braid, after which the petals are worked in with silk thread. Tiny seed pearls are now scattered through the petals and in the center are sewed very small seed topaz as yellow as gold. Consequently, the heart of the rose is made with gold beads or with beads of silver.

There is no limit at all to the hand work which can be put upon the skirt of an evening gown.

Miss Leiter's Dress.

An evening dress made for Miss Daisy Leiter was in cream colored peau de sole. Around the entire bottom of the skirt, for a foot in depth, there was an embroidery in roses. This was done in silver threads, and in white silk and in seed pearls, and tiny gold beads. Rose after rose, joined by a long stem with a few leaves done in green, trailed around the skirt. The effect was amazingly pretty and amazingly costly.

Yet this hand work need not be so very expensive if a woman has the time

Low Neck Will Be Worn a Great Deal, But Its Popularity Will Be Shared by Round Dutch Neck and Venetian Neck.

and the patience, the taste and the skill, to do the work herself. The embroidery of a skirt of this kind will take one pair of hands all a whole winter. But when done it will last as long as one wants an evening skirt, and it will be handsome as long as it lasts. It can be made over and made over, cleaned and re-cleaned. And finally dyed when one gets ready to change its color. So the work is not time badly spent after all.

Women of Fashion.

Dashing is the best epithet to bestow upon the woman of fashion, for her styles have a certain dash about them which is simply irresistible. From the top of her head to the very tip of her toe there is a dash about her.

Beginning at her feet, which should be last, there is a style. Her shoes are made of handsome leather and they are trimmed either with strapping or with stitching. The heels are the tall smart square heels of fashion and the buttons are large and of a contrasting color.

Many fashionable women are wearing brown boots with brown gowns and will continue to wear them all winter. Others still smarter are wearing tan shoes with navy blue gowns and tan leather belts to match the shoes and tan colored hats and tan colored strappings upon the gowns. Anything to bring the boots into harmony with the dress.

Smart Hats.

In a study of woman's attire comes the hat, which is excessively smart this year. It is tall and the crown is square and the trimming stands up upon the hat. It is a pretty thing, this hat of the winter of 1905, for it is planned with such a dash and with so much style.

The big, flaring picture hat, wide in brim, tall in crown and trimmed with an ostrich plume is about as distinguished as any hat could possibly be. These hats are made up mostly in two colors and they are designed in such a manner that they match two suits instead of one. A hat of gray elaborately trimmed with green can be worn with equal propriety with a gown of gray or with a gown of green.

Again there are the cream colored

hats, trimmed with brown and these go equally well with a cream colored cloth dress or with a rough brown sibiline. Lace hats are worn with rough cloth gowns, for the hat that is most becoming is the hat that must be worn.

Evening Gowns.

Evening gowns, it may be remarked, are sharply divided into two classes. There is the very thin evening dress, made of lace or gauze, and worn over another gown of lace. Under these two lace dresses there is another thin material and finally a heavy lining. Thus half a dozen thin skirts are worn, one over the other, with all the shades showing through in iridescent array.

The other extreme is the evening gown of heavy material. And, in this connection one cannot say a sufficient number of nice things for the heavy gown. There are dresses of brocade with flowers stamped upon them. There are lovely brocaded silk creations with figures let into the material and with delicate stripes of lace running alongside of stripes of silk. And there are old-fashioned seeded silks and gowns that look more like satin than silk, and more like velvet and satin.

New Material.

A lovely brown material that might almost have been called chiton velvet, but which had a satiny surface, was made up in Louis XV style. The coat was tight fitting and its smart full skirts were lined with baby blue satin. Big gold buttons shined like butter plates, were ranged down each side of the front and were set in the back. There were smart lapels of blue edged with ermine and a wonderful ermine muff as big as a baby elephant, completed the coat. The muff was fastened around the waist by a gold chain and the hat, which was a big picture hat, was trimmed with a band of ermine.

The skirt was a full flare, trimmed with blue pipings and a wide silk dounce was embroidered in blue and bordered with gold cordings.

An evening gown of this kind is indeed smart. More than that it is elegant. It is fine enough for a family portrait and greater praise than that one can hardly bestow upon a coat.

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